

MMV452

C52

op. 11

E7



QUARTETT

No. 1.

D-dur

für

2 Violinen, Viola und Violoncell

von

P. Tschaikowsky.

Op. 11.



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CS2
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Quartett No 1.

P. Tschaikowsky, Op. 11.

Moderato e semplice.

Violine I. *p dolce*

Violine II. *p dolce*

Viola. *p dolce*

Violoncello. *p dolce*

poco cresc.

poco cresc.

mf p

13143

peresc.

peresc.

peresc.

peresc.

p

f

p

f

p

f

pp

pp

pp

pp

pp

pp

f

flargamente

f

flargamente

f

flargamente

f

flargamente

p

pp

pp

pp

pp

pp

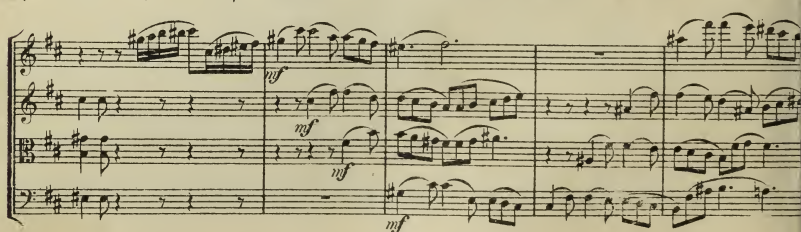
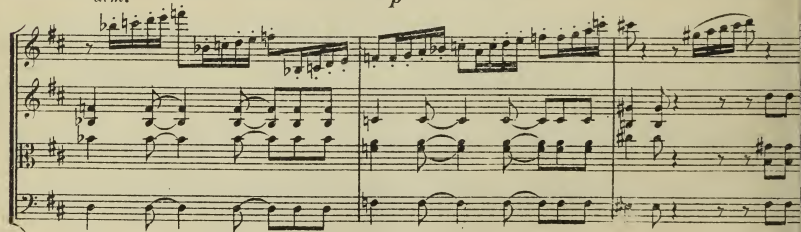
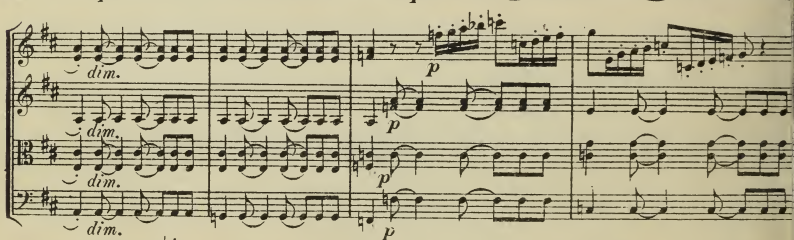
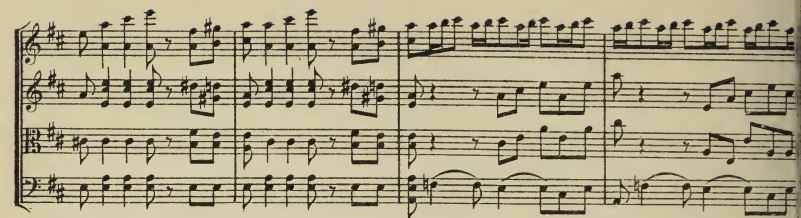
First system of musical notation, measures 1-3. The music is in 3/4 time with a key signature of two sharps (F# and C#). The first two measures contain complex, rapid sixteenth-note passages in the upper staves. The third measure features a melodic line in the upper staves with the markings *poco*, *a*, and *poco* above it, and a more active bass line.

Second system of musical notation, measures 4-6. Measures 4 and 5 show a crescendo in the upper staves, marked *cresc.* in both treble and bass clefs. Measure 6 continues the melodic development in the upper staves.

Third system of musical notation, measures 7-9. Measures 7 and 8 continue the melodic lines in the upper staves. Measure 9 shows a continuation of the bass line with some sixteenth-note activity.

Fourth system of musical notation, measures 10-12. Measure 10 begins with the tempo instruction *Poco più mosso.* in the center. Measures 10 and 11 feature a melodic line in the upper staves with *mf* (mezzo-forte) markings. Measure 12 shows a crescendo in the upper staves, marked *cresc.* in both treble and bass clefs.

Fifth system of musical notation, measures 13-15. Measures 13 and 14 continue the melodic lines in the upper staves. Measure 15 features a forte (*ff*) dynamic marking in the upper staves, with a corresponding increase in the activity of the bass line.



This page of musical notation is for a piano piece, likely in the key of D major (indicated by two sharps). The score is written for a grand piano, with a treble and bass staff for the right and left hands respectively. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together in rapid passages. Dynamic markings are used throughout to indicate volume changes: *p* (piano) appears in the first system, *mf* (mezzo-forte) in the second and third systems, and *sf* (sforzando) in the fourth system. Crescendo markings (*cresc.*) are placed above the staves in the third and fourth systems. The piece concludes with a final chord marked *sf*.

This page contains five systems of musical notation, each consisting of three staves (treble, alto, and bass clefs). The key signature is two sharps (F# and C#). The notation includes various musical elements such as notes, rests, and dynamic markings. The first system shows a complex melodic line in the treble staff and a rhythmic accompaniment in the bass staff. The second system continues the melodic development with some chromaticism. The third system features a forte (*ff*) dynamic marking. The fourth system includes a *dimin.* (diminuendo) marking. The fifth system concludes with a piano (*p*) dynamic marking.

First system of musical notation, measures 1-4. The system consists of four staves. The top staff has a treble clef and a key signature of two sharps (F# and C#). The second and third staves have a C-clef (soprano and alto positions). The bottom staff has a bass clef and a key signature of two sharps. All staves show a melodic line with eighth and sixteenth notes. The first two staves are marked *poco cresc.* and the bottom staff is marked *poco cresc.*

Second system of musical notation, measures 5-8. The system consists of four staves. The top staff has a treble clef and a key signature of two sharps. The second and third staves have a C-clef (soprano and alto positions). The bottom staff has a bass clef and a key signature of two sharps. The first two staves are marked *dim.* and the bottom staff is marked *dim.*. The third staff is marked *p*. The fourth staff is marked *cresc.*.

Third system of musical notation, measures 9-12. The system consists of four staves. The top staff has a treble clef and a key signature of two sharps. The second and third staves have a C-clef (soprano and alto positions). The bottom staff has a bass clef and a key signature of two sharps. The first two staves are marked *f*. The third staff is marked *f*. The fourth staff is marked *f*.

Fourth system of musical notation, measures 13-16. The system consists of four staves. The top staff has a treble clef and a key signature of two sharps. The second and third staves have a C-clef (soprano and alto positions). The bottom staff has a bass clef and a key signature of two sharps. The first two staves are marked *f*. The third staff is marked *f*. The fourth staff is marked *f*.

Fifth system of musical notation, measures 17-20. The system consists of four staves. The top staff has a treble clef and a key signature of two sharps. The second and third staves have a C-clef (soprano and alto positions). The bottom staff has a bass clef and a key signature of two sharps. The first two staves are marked *cresc.*. The third staff is marked *cresc.*. The fourth staff is marked *cresc.*.

First system of musical notation, measures 1-3. It features a piano introduction with a treble and bass staff. The treble staff has a melody with slurs and ties, while the bass staff provides a rhythmic accompaniment. Dynamics include *f* (forte) and *p* (piano).

Second system of musical notation, measures 4-7. The treble staff continues the melodic line, and the bass staff has a more active accompaniment. Dynamics include *pp* (pianissimo).

Third system of musical notation, measures 8-11. The tempo and mood change to *mf largamente* (mezzo-forte, broadly). The treble staff has a slower, more spacious melody, and the bass staff has a steady accompaniment.

Fourth system of musical notation, measures 12-15. The tempo and mood change to *mf* (mezzo-forte). The treble staff has a more active melody, and the bass staff has a steady accompaniment.

Fifth system of musical notation, measures 16-19. The system includes vocal entries. The treble staff has a vocal line with lyrics "cre - scen - do". The bass staff has a vocal line with lyrics "cre - scen - do". Dynamics include *mf* (mezzo-forte).

[illegible]

Allegro giusto.

ff

1 2 3 4 (F) 5 6 7 8

p molto espressivo

pp *mf* *pp*

pp *pizz* *pp*

9 10 3 11 3 12 13 14 (G) 15 16

17 18 19 20 21 22 (H) 23 24

25 26 3 27 3 28 29 30 (I) 31 32

33 34 35 36 37 38 39 40 41

dim. *p*

dim. *p*

dim. *p*

dim. *p*

42 45 50

pp *pespress.* *arco*

51

poco *a poco* *poco* *a poco* *poco* *a poco* *poco* *a poco*

60

cre- scen- do *f* *f* *f* *f* *f* *f* *f*

cre- scen- do *f* *f* *f* *f* *f* *f* *f*

cre- scen- do *f* *f* *f* *f* *f* *f* *f*

cre- scen- do *f* *f* *f* *f* *f* *f* *f*

70 75 80

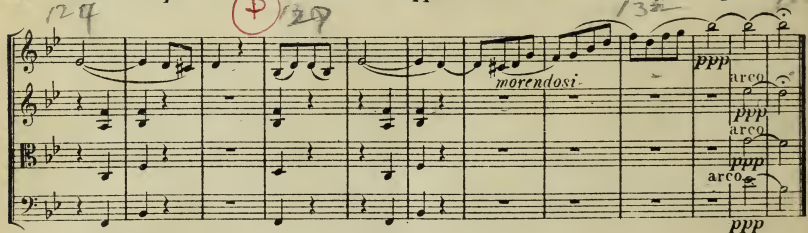
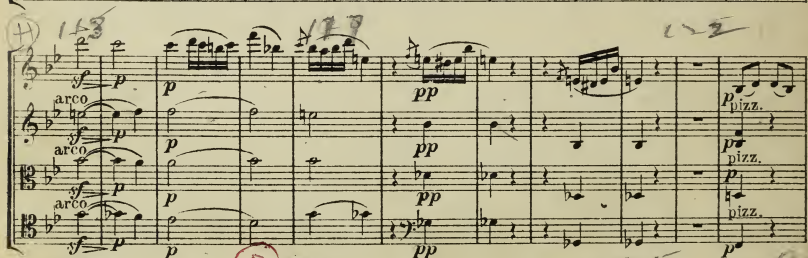
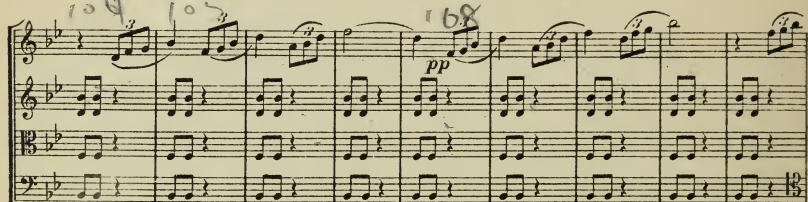
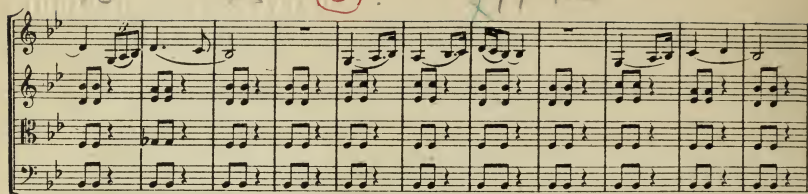
mf *f* *pp* *pp* *pp* *pp* *pp* *pp*

sensibile

90

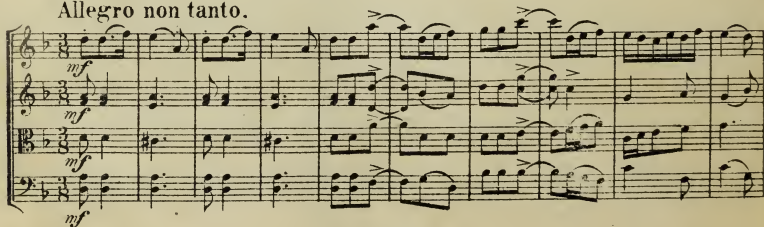
pp *pizz.* *pp* *pizz.* *pp* *pizz.* *pp* *pizz.*

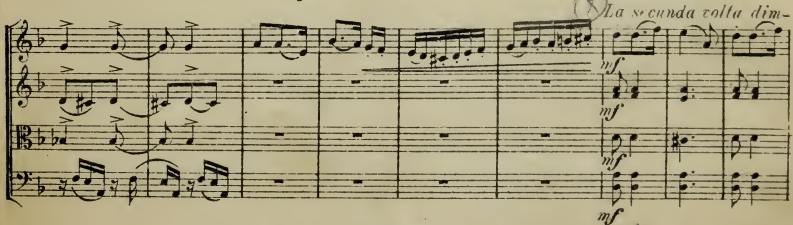
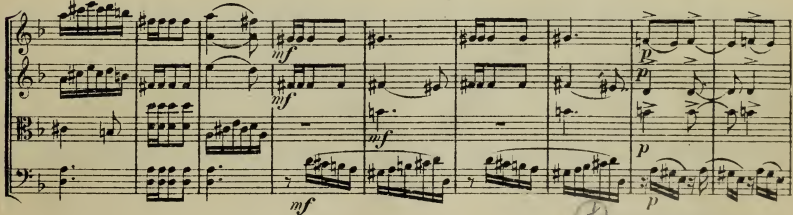
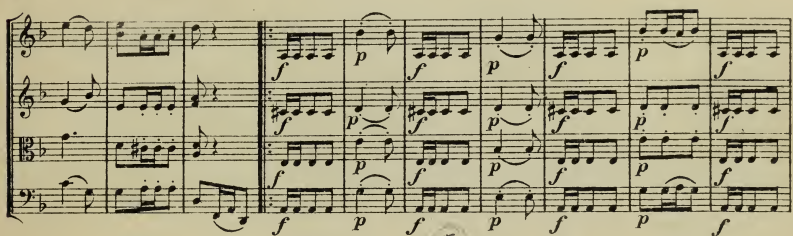
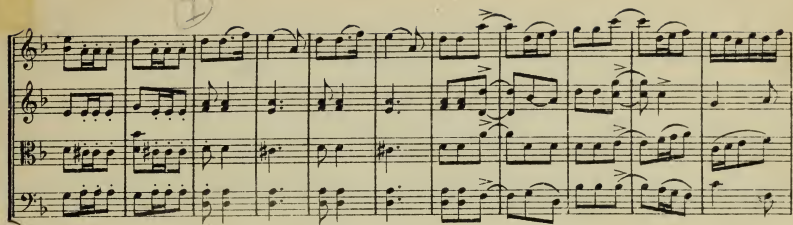
p molto espressivo



Scherzo.

Allegro non tanto.





minuendo sine al fine

TRIO.

First system of musical notation, measures 1-8. Treble and bass staves with piano accompaniment. Dynamics: *ppp*.

Second system of musical notation, measures 9-16. Treble and bass staves with piano accompaniment. Dynamics: *f*, *mf*, *ppp*.

Third system of musical notation, measures 17-24. Treble and bass staves with piano accompaniment.

Fourth system of musical notation, measures 25-32. Treble and bass staves with piano accompaniment. Dynamics: *pp dolce*, *pp*, *pp*.

Fifth system of musical notation, measures 33-40. Treble and bass staves with piano accompaniment. Dynamics: *p*, *mf*, *cresc.*

*Scherzo da Capo al Fine
senza ripetizione.*

Finale.

Allegro giusto.

p
p
p
p

mf
mf
mf
mf

p
cresc.
cresc.
p
cresc.
f
f

p
p
p
p

pp
mf
pp
pp
mf
cresc.
cresc.
cresc.
do
do
do
do

First system of musical notation, measures 1-6. The music is in 3/4 time with a key signature of two sharps (F# and C#). The upper staff features a melodic line with eighth and sixteenth notes. The middle and lower staves provide harmonic support with chords and moving lines. Dynamics include *f* (forte) and *sf* (sforzando).

Second system of musical notation, measures 7-12. The melodic line continues with eighth notes. The lower staves show a more active bass line with eighth notes and chords. Dynamics include *sf* (sforzando) and *f* (forte).

Third system of musical notation, measures 13-18. The music features a consistent eighth-note pattern in the upper staff. The lower staves have a steady harmonic accompaniment. Dynamics include *f* (forte).

Fourth system of musical notation, measures 19-24. The melodic line shows some rests and longer note values. The lower staves continue with harmonic support. Dynamics include *mf* (mezzo-forte) and *f* (forte).

Fifth system of musical notation, measures 25-30. The music concludes with a series of chords and moving lines. Dynamics include *p* (piano), *cresc.* (crescendo), and *mf* (mezzo-forte).

First system of musical notation, measures 1-4. The score is in G major (one sharp) and 3/4 time. It features four staves: two treble and two bass. Dynamics include *p* (piano) and *pp* (pianissimo). The music consists of eighth and sixteenth notes with various articulations.

Second system of musical notation, measures 5-8. The music continues with similar rhythmic patterns. Dynamics include *pp* and *mf* (*largamente*). The bass line in measures 7 and 8 features a sustained chord with a *p* dynamic marking.

Third system of musical notation, measures 9-12. The music continues with similar rhythmic patterns. Dynamics include *p* and *pp*. The bass line in measures 11 and 12 features a sustained chord with a *p* dynamic marking.

Fourth system of musical notation, measures 13-16. The music continues with similar rhythmic patterns. Dynamics include *f* (forte) and *p*. The lyrics "cre-scen - do" are written under the first staff.

Fifth system of musical notation, measures 17-20. The music continues with similar rhythmic patterns. Dynamics include *p*, *pp*, and *cresc.* (crescendo). The lyrics "cre-scen - do" are written under the first staff.

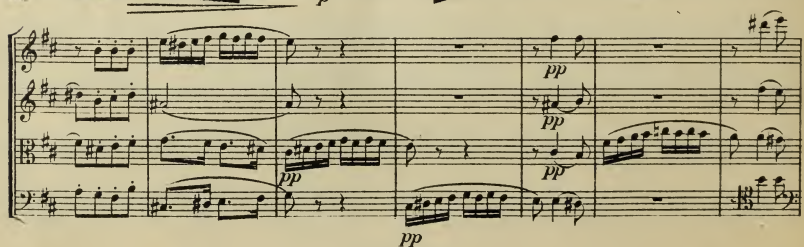
First system of musical notation, measures 1-6. The system consists of four staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). The second and third staves are in alto clef with a key signature of two sharps. The bottom staff is in bass clef with a key signature of two sharps. The music features complex rhythmic patterns with many beamed sixteenth and thirty-second notes. A fortissimo (ff) dynamic marking is present in the second and third staves at measure 4.

Second system of musical notation, measures 7-12. The system consists of four staves. The top staff continues the complex rhythmic patterns. The second and third staves show a change in texture with more sustained notes and some rests. The bottom staff continues with a steady rhythmic pattern. The key signature remains two sharps.

Third system of musical notation, measures 13-18. The system consists of four staves. The top staff has a melodic line with some rests. The second and third staves have a more active, rhythmic texture. The bottom staff continues with a steady rhythmic pattern. The key signature remains two sharps.

Fourth system of musical notation, measures 19-24. The system consists of four staves. The top staff has a melodic line with some rests. The second and third staves have a more active, rhythmic texture. The bottom staff continues with a steady rhythmic pattern. The key signature remains two sharps.

Fifth system of musical notation, measures 25-30. The system consists of four staves. The top staff has a melodic line with some rests. The second and third staves have a more active, rhythmic texture. The bottom staff continues with a steady rhythmic pattern. The key signature remains two sharps. The system ends with a double bar line and a repeat sign.



First system of musical notation, measures 1-4. The key signature is two sharps (F# and C#). The first staff has a whole rest in measure 1, followed by a half note G#4 in measure 2, a whole rest in measure 3, and a half note A#4 in measure 4. The second staff has a whole rest in measure 1, followed by a half note F#4 in measure 2, a whole rest in measure 3, and a half note G#4 in measure 4. The third staff has a whole rest in measure 1, followed by a half note E#4 in measure 2, a whole rest in measure 3, and a half note F#4 in measure 4. The fourth staff has a whole rest in measure 1, followed by a half note D#4 in measure 2, a whole rest in measure 3, and a half note E#4 in measure 4. Dynamics include *mf* in measures 3 and 4.

Second system of musical notation, measures 5-8. The first staff has a half note G#4 in measure 5, a half note F#4 in measure 6, a half note E#4 in measure 7, and a half note D#4 in measure 8. The second staff has a half note F#4 in measure 5, a half note E#4 in measure 6, a half note D#4 in measure 7, and a half note C#4 in measure 8. The third staff has a half note E#4 in measure 5, a half note D#4 in measure 6, a half note C#4 in measure 7, and a half note B#3 in measure 8. The fourth staff has a half note D#4 in measure 5, a half note C#4 in measure 6, a half note B#3 in measure 7, and a half note A#3 in measure 8. Dynamics include *mf* in measures 5 and 6, and *p* in measures 7 and 8.

Third system of musical notation, measures 9-12. The first staff has a half note G#4 in measure 9, a half note F#4 in measure 10, a half note E#4 in measure 11, and a half note D#4 in measure 12. The second staff has a half note F#4 in measure 9, a half note E#4 in measure 10, a half note D#4 in measure 11, and a half note C#4 in measure 12. The third staff has a half note E#4 in measure 9, a half note D#4 in measure 10, a half note C#4 in measure 11, and a half note B#3 in measure 12. The fourth staff has a half note D#4 in measure 9, a half note C#4 in measure 10, a half note B#3 in measure 11, and a half note A#3 in measure 12. Dynamics include *p* in measures 9 and 10, and *mf* in measures 11 and 12.

Fourth system of musical notation, measures 13-16. The first staff has a half note G#4 in measure 13, a half note F#4 in measure 14, a half note E#4 in measure 15, and a half note D#4 in measure 16. The second staff has a half note F#4 in measure 13, a half note E#4 in measure 14, a half note D#4 in measure 15, and a half note C#4 in measure 16. The third staff has a half note E#4 in measure 13, a half note D#4 in measure 14, a half note C#4 in measure 15, and a half note B#3 in measure 16. The fourth staff has a half note D#4 in measure 13, a half note C#4 in measure 14, a half note B#3 in measure 15, and a half note A#3 in measure 16. Dynamics include *p* in measures 13 and 14, and *mf* in measures 15 and 16.

Fifth system of musical notation, measures 17-20. The first staff has a half note G#4 in measure 17, a half note F#4 in measure 18, a half note E#4 in measure 19, and a half note D#4 in measure 20. The second staff has a half note F#4 in measure 17, a half note E#4 in measure 18, a half note D#4 in measure 19, and a half note C#4 in measure 20. The third staff has a half note E#4 in measure 17, a half note D#4 in measure 18, a half note C#4 in measure 19, and a half note B#3 in measure 20. The fourth staff has a half note D#4 in measure 17, a half note C#4 in measure 18, a half note B#3 in measure 19, and a half note A#3 in measure 20. Dynamics include *p* in measures 17 and 18, and *mf* in measures 19 and 20.

[illegible][illegible]

A musical score for the song 'The Rose Tree'. It features four staves: a vocal line (soprano) and three piano accompaniment staves (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 2/4. The score is divided into two systems. The first system contains the first two measures, and the second system contains the next four measures. The vocal line is written in a soprano clef. The piano accompaniment consists of three staves: a treble clef staff, a middle treble clef staff, and a bass clef staff. The music is in a simple, folk-like style with a clear melody and accompaniment.

A musical score for the song "The Rose Tree". The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked "Allegretto". The first staff (Treble 1) contains the vocal melody, starting with a treble clef and a key signature of one sharp. The second staff (Treble 2) contains a piano accompaniment, starting with a treble clef and a key signature of one sharp. The third staff (Bass 1) contains the vocal melody, starting with a bass clef and a key signature of one sharp. The fourth staff (Bass 2) contains a piano accompaniment, starting with a bass clef and a key signature of one sharp. The score is divided into measures by vertical bar lines. The first measure of the vocal melody is "The Rose Tree". The first measure of the piano accompaniment is "The Rose Tree". The second measure of the vocal melody is "The Rose Tree". The second measure of the piano accompaniment is "The Rose Tree". The third measure of the vocal melody is "The Rose Tree". The third measure of the piano accompaniment is "The Rose Tree". The fourth measure of the vocal melody is "The Rose Tree". The fourth measure of the piano accompaniment is "The Rose Tree". The fifth measure of the vocal melody is "The Rose Tree". The fifth measure of the piano accompaniment is "The Rose Tree". The sixth measure of the vocal melody is "The Rose Tree". The sixth measure of the piano accompaniment is "The Rose Tree". The seventh measure of the vocal melody is "The Rose Tree". The seventh measure of the piano accompaniment is "The Rose Tree". The eighth measure of the vocal melody is "The Rose Tree". The eighth measure of the piano accompaniment is "The Rose Tree". The ninth measure of the vocal melody is "The Rose Tree". The ninth measure of the piano accompaniment is "The Rose Tree". The tenth measure of the vocal melody is "The Rose Tree". The tenth measure of the piano accompaniment is "The Rose Tree". The eleventh measure of the vocal melody is "The Rose Tree". The eleventh measure of the piano accompaniment is "The Rose Tree". The twelfth measure of the vocal melody is "The Rose Tree". The twelfth measure of the piano accompaniment is "The Rose Tree". The thirteenth measure of the vocal melody is "The Rose Tree". The thirteenth measure of the piano accompaniment is "The Rose Tree". The fourteenth measure of the vocal melody is "The Rose Tree". The fourteenth measure of the piano accompaniment is "The Rose Tree". The fifteenth measure of the vocal melody is "The Rose Tree". The fifteenth measure of the piano accompaniment is "The Rose Tree". The sixteenth measure of the vocal melody is "The Rose Tree". The sixteenth measure of the piano accompaniment is "The Rose Tree". The seventeenth measure of the vocal melody is "The Rose Tree". The seventeenth measure of the piano accompaniment is "The Rose Tree". The eighteenth measure of the vocal melody is "The Rose Tree". The eighteenth measure of the piano accompaniment is "The Rose Tree". The nineteenth measure of the vocal melody is "The Rose Tree". The nineteenth measure of the piano accompaniment is "The Rose Tree". The twentieth measure of the vocal melody is "The Rose Tree". The twentieth measure of the piano accompaniment is "The Rose Tree".

[illegible]

First system of musical notation, measures 1-4. The music is in 2/4 time with a key signature of two sharps (F# and C#). The first staff (treble clef) begins with a half note F#4, followed by a quarter note G#4, and then a half note A4. The second staff (treble clef) has a continuous eighth-note pattern: F#4, G#4, A4, B4, C#5, D5, E5, F#5, G#5, A5, B5, C#6, D6, E6, F#6, G#6, A6, B6, C#7, D7, E7, F#7, G#7, A7, B7, C#8, D8, E8, F#8, G#8, A8, B8, C#9, D9, E9, F#9, G#9, A9, B9, C#10, D10, E10, F#10, G#10, A10, B10, C#11, D11, E11, F#11, G#11, A11, B11, C#12, D12, E12, F#12, G#12, A12, B12, C#13, D13, E13, F#13, G#13, A13, B13, C#14, D14, E14, F#14, G#14, A14, B14, C#15, D15, E15, F#15, G#15, A15, B15, C#16, D16, E16, F#16, G#16, A16, B16, C#17, D17, E17, F#17, G#17, A17, B17, C#18, D18, E18, F#18, G#18, A18, B18, C#19, D19, E19, F#19, G#19, A19, B19, C#20, D20, E20, F#20, G#20, A20, B20, C#21, D21, E21, F#21, G#21, A21, B21, C#22, D22, E22, F#22, G#22, A22, B22, C#23, D23, E23, F#23, G#23, A23, B23, C#24, D24, E24, F#24, G#24, A24, B24, C#25, D25, E25, F#25, G#25, A25, B25, C#26, D26, E26, F#26, G#26, A26, B26, C#27, D27, E27, F#27, G#27, A27, B27, C#28, D28, E28, F#28, G#28, A28, B28, C#29, D29, E29, F#29, G#29, A29, B29, C#30, D30, E30, F#30, G#30, A30, B30, C#31, D31, E31, F#31, G#31, A31, B31, C#32, D32, E32, F#32, G#32, A32, B32, C#33, D33, E33, F#33, G#33, A33, B33, C#34, D34, E34, F#34, G#34, A34, B34, C#35, D35, E35, F#35, G#35, A35, B35, C#36, D36, E36, F#36, G#36, A36, B36, C#37, D37, E37, F#37, G#37, A37, B37, C#38, D38, E38, F#38, G#38, A38, B38, C#39, D39, E39, F#39, G#39, A39, B39, C#40, D40, E40, F#40, G#40, A40, B40, C#41, D41, E41, F#41, G#41, A41, B41, C#42, D42, E42, F#42, G#42, A42, B42, C#43, D43, E43, F#43, G#43, A43, B43, C#44, D44, E44, F#44, G#44, A44, B44, C#45, D45, E45, F#45, G#45, A45, B45, C#46, D46, E46, F#46, G#46, A46, B46, C#47, D47, E47, F#47, G#47, A47, B47, C#48, D48, E48, F#48, G#48, A48, B48, C#49, D49, E49, F#49, G#49, A49, B49, C#50, D50, E50, F#50, G#50, A50, B50, C#51, D51, E51, F#51, G#51, A51, B51, C#52, D52, E52, F#52, G#52, A52, B52, C#53, D53, E53, F#53, G#53, A53, B53, C#54, D54, E54, F#54, G#54, A54, B54, C#55, D55, E55, F#55, G#55, A55, B55, C#56, 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F#284, G#284, A284, B284, C#285, D285, E285, F#285, G#285, A285, B285, C#286, D286, E286, F#286, G#286, A286, B286, C#287, D287, E287, F#287, G#287, A287, B287, C#288, D288, E288, F#288, G#288, A288, B288, C#289, D289, E289, F#289, G#289, A289, B289, C#290, D290, E290, F#290, G#290, A290, B290, C#291, D291, E291, F#291, G#291, A291, B291, C#292, D292, E292, F#292, G#292, A292, B292, C#293, D293, E293, F#293, G#293, A293, B293, C#294, D294, E294, F#294, G#294, A294, B294, C#295, D295, E295, F#295, G#295, A295, B295, C#296, D296, E296, F#296, G#296, A296, B296, C#297, D297, E297, F#297, G#297, A297, B297, C#298, D298, E298, F#298, G#298, A298, B298, C#299, D299, E299, F#299, G#299, A299, B299, C#300, D300, E300, F#300, G#300, A300, B300, C#301, D301, E301, F#301, G#301, A301, B301, C#302, D302, E302, F#302, G#302, A302, B302, C#303, D303, E303, F#303, G#303, A303, B303, C#304, D304, E304, F#304, G#304, A304, B304, C#305, D305, E305, F#305, G#305, A305, B305, C#306, D306, E306, F#306, 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A328, B328, C#329, D329, E329, F#329, G#329, A329, B329, C#330, D330, E330, F#330, G#330, A330, B330, C#331, D331, E331, F#331, G#331, A331, B331, C#332, D332, E332, F#332, G#332, A332, B332, C#333, D333, E333, F#333, G#333, A333, B333, C#334, D334, E334, F#334, G#334, A334, B334, C#335, D335, E335, F#335, G#335, A335, B335, C#336, D336, E336, F#336, G#336, A336, B336, C#337, D337, E337, F#337, G#337, A337, B337, C#338, D338, E338, F#338, G#338, A338, B338, C#339, D339, E339, F#339, G#339, A339, B339, C#340, D340, E340, F#340, G#340, A340, B340, C#341, D341, E341, F#341, G#341, A341, B341, C#342, D342, E342, F#342, G#342, A342, B342, C#343, D343, E343, F#343, G#343, A343, B343, C#344, D344, E344, F#344, G#

First system of musical notation, measures 1-4. The system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is two sharps (F# and C#). The first staff has a *p* dynamic marking at measure 2. The second staff has a *f* dynamic marking at measure 2. The third staff has a *p* dynamic marking at measure 2. The fourth staff has a *f* dynamic marking at measure 2. The system ends with a *pp cre -* marking at measure 4.

Second system of musical notation, measures 5-8. The system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is two sharps (F# and C#). The first staff has a *scrn - do* marking at measure 5. The second staff has a *scrn - do* marking at measure 5. The third staff has a *scrn - do* marking at measure 5. The fourth staff has a *scrn - do* marking at measure 5. The system ends with a *ff* marking at measure 8.

Third system of musical notation, measures 9-12. The system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is two sharps (F# and C#). The first staff has a *ff* marking at measure 9. The second staff has a *ff* marking at measure 9. The third staff has a *ff* marking at measure 9. The fourth staff has a *ff* marking at measure 9. The system ends with a *ff* marking at measure 12.

Fourth system of musical notation, measures 13-16. The system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is two sharps (F# and C#). The first staff has a *ff* marking at measure 13. The second staff has a *ff* marking at measure 13. The third staff has a *ff* marking at measure 13. The fourth staff has a *ff* marking at measure 13. The system ends with a *ff* marking at measure 16.

Fifth system of musical notation, measures 17-20. The system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is two sharps (F# and C#). The first staff has a *ff* marking at measure 17. The second staff has a *ff* marking at measure 17. The third staff has a *ff* marking at measure 17. The fourth staff has a *ff* marking at measure 17. The system ends with a *ff* marking at measure 20.

mf
mf
mf
mf
p
p
p
p
cresc.
cresc.
cresc.
cresc.
mf
mf
p
p
p
p
poco a poco
poco a poco
poco a poco
poco a poco
cresc.
cresc.
cresc.
cresc.
ff
ff
ff
ff
pp
pp
pp
pp
Andante.

ppp

ppp

ppp

ppp

Allegro vivace.

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

Fine.

Haydn.

47. Allegro spiritoso. Op. 50. N^o 4. 40 Pf.
N^o 112.
p *fz* *p* *fz*
P. N^o 25.

48. Allegro moderato. Op. 50. N^o 5. 40 Pf.
N^o 155.
f
P. N^o 26.

49. Allegro. Op. 50. N^o 6. 40 Pf.
N^o 156.
fz *mf*
P. N^o 27.

50-56. (Sieben Worte.)
Introduction. Op. 51 N^o 1-7. 60 Pf.
Maestoso ed Adagio. N^o 162.
f

Sonata 1.
Largo.
1 *f* *p* *fz* P. N^o 76.

Sonata 2.
Grave e cantabile.
p P. N^o 77.

Sonata 3.
Grave.
p P. N^o 78.

Sonata 4.
Largo.
f *fz* P. N^o 79.

Sonata 5.
Adagio.
3 *ff* *p* P. N^o 80.

Sonata 6.
Lento.
ff *p* P. N^o 81.

Sonata 7.
Largo.
f *fz* P. N^o 82.

57. Allegro con brio. Op. 54 N^o 1. 40 Pf.
N^o 54.
f *staccato sf* *P. N^o 19.

58. Vivace. Op. 54 N^o 2. 40 Pf.
N^o 66.
f *p* *P. N^o 20.

Haydn.

59. Allegro. Op. 54 N^o 3. 40 Pf.
N^o 113.
Viol. I. *f*
Viol. II. *fz* *P. N^o 21.

60. Allegro. Op. 55 N^o 1. 40 Pf.
N^o 96.
f *fz* P. N^o 22.

61. Andante più tosto Allegretto. Op. 55 N^o 2. 40 Pf.
N^o 190.
f *p* P. N^o 23.

62. Vivace assai. Op. 55 N^o 3. 40 Pf.
N^o 143.
p *f* P. N^o 24.

63. Allegro moderato. Op. 64 N^o 1. 40 Pf.
N^o 144.
p *fz* *p* *crese.* *mf* P. N^o 31.

64. Allegro spiritoso. Op. 64 N^o 2. 40 Pf.
N^o 109.
p *f* P. N^o 32.

65. Vivace assai. Op. 64 N^o 3. 40 Pf.
N^o 65.
f *p* *f* P. N^o 33.

66. Allegro con brio. Op. 64 N^o 4. 40 Pf.
N^o 91.
f *sf* *f* *P. N^o 34.

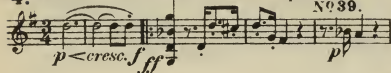
67. Allegro moderato. Op. 64 N^o 5. 40 Pf.
N^o 55.
Viol. II. *p staccato* *P. N^o 35.

68. Allegretto. Op. 64 N^o 6. 40 Pf.
N^o 92.
p *P. N^o 36.

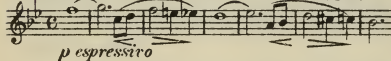
69. Allegro. Op. 71 N^o 1. 40 Pf.
N^o 110.
ff *m.v.* P. N^o 37.

Schubert.

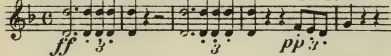
4. Allegro molto moderato. Op. 161. 70 Pf. N° 39.



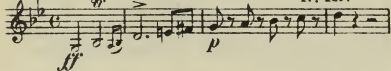
5. Allegro, ma non troppo. Op. 168. 50 Pf. N° 118.



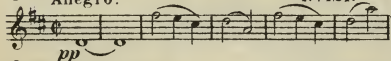
6. Allegro. Nachgel. Werk. 70 Pf. N° 11.



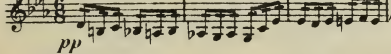
7. Allegro con brio. Nachgel. Werk. 50 Pf. N° 117.



8. Allegro. Nachgel. Werk. 50 Pf. N° 121.

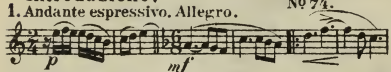


9. Allegro assai. Nachgel. Werk. N° 121.

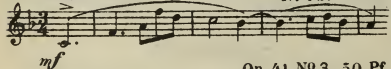


Schumann.

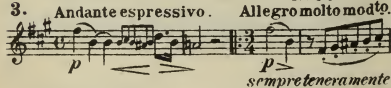
Introduzione. Op. 41. N° 1. 50 Pf. N° 74.



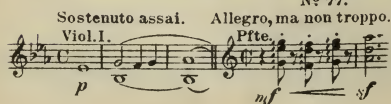
2. Allegro vivace. Op. 41. N° 2. 50 Pf. N° 75.



3. Andante espressivo. Allegro molto modto. Op. 41. N° 3. 50 Pf. N° 76.

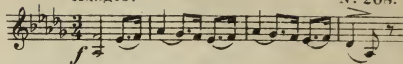


Für Pianoforte, Violine, Viola und Violoncello. Op. 47. 70 Pf. N° 77.

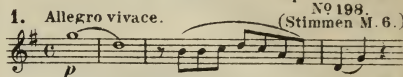


Sgambati.

Adagio.

Op. 17. M. 1
N° 208.

Stanford. Op. 44. M. 1. 20. N° 198.

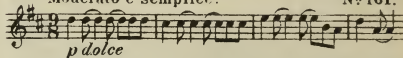


Op. 45. M. 1. 20. N° 199.

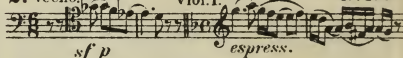


Tschaikowsky.

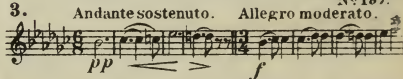
1. Moderato e semplice. Op. 11. 50 Pf. N° 161.



2. Vcello. Moderato assai. Op. 22. 60 Pf. N° 198.

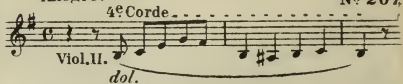


3. Andante sostenuto. Allegro moderato. Op. 30. 60 Pf. N° 197.



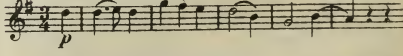
Verdi.

Allegro.

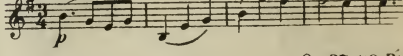
80 Pf.
N° 207.

Volkmann.

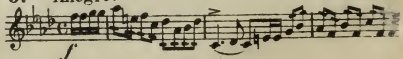
3. Allegro moderato. Op. 34. 80 Pf. N° 203.



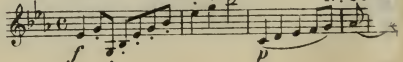
4. Allegro comodo. Op. 35. 80 Pf. N° 204.



5. Allegro. Op. 37. 80 Pf. N° 205.



6. Allegro con brio. Op. 43. 80 Pf. N° 206.



4. Trios.

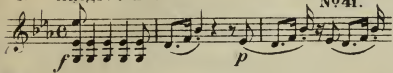
a.

Für Streich- oder Blasinstrumente.

Werke ohne nähere Angabe der Instrumente sind für Violine, Viola und Violoncello.)

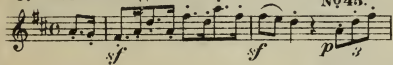
Beethoven.

1. Allegro con brio. Op. 3. 50 Pf. N^o 41.

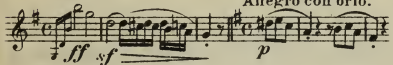


Serenade.

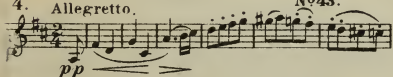
2. Marcia-Allegro. Op. 8. 40 Pf. N^o 45.



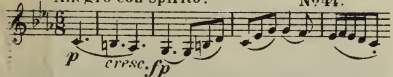
3. Adagio. Op. 9 N^o 1. 50 Pf. N^o 42. Allegro con brio.



4. Allegretto. Op. 9 N^o 2. 50 Pf. N^o 43.



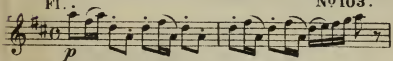
5. Allegro con spirito. Op. 9 N^o 3. 50 Pf. N^o 44.



Serenade

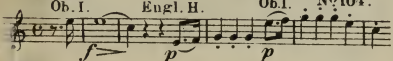
für Flöte, Violine und Viola.

- Allegro. Op. 25. 40 Pf. N^o 103.



Für zwei Oboen und englisch Horn.

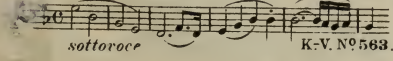
- Allegro. Op. 87. 40 Pf. N^o 104.



Mozart.

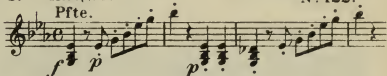
(Divertimento.)

- Allegro. 50 Pf. N^o 70.

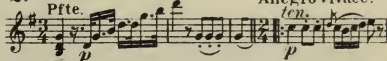
b.
Für Pianoforte, Violine und Violoncello.

Beethoven.

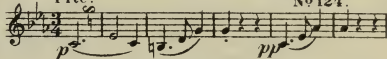
1. Allegro. Op. 1 N^o 1. 50 Pf. N^o 122.



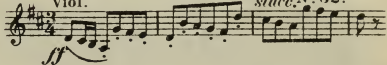
2. Adagio. Op. 1 N^o 2. 60 Pf. N^o 123. Allegro vivace.



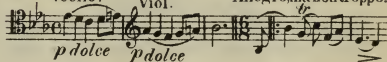
3. Allegro con brio. Op. 1 N^o 3. 50 Pf. N^o 124.



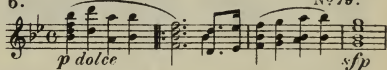
4. Allegro vivace con brio. Op. 70 N^o 1. 50 Pf. N^o 82. stacc.



5. Poco sostenuto. Op. 70 N^o 2. 60 Pf. N^o 83. Allegro, ma non troppo.

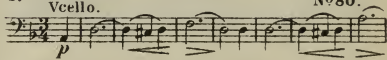


6. Allegro moderato. Op. 97. 70 Pf. N^o 79.

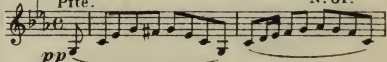


Mendelssohn.

1. Molto allegro ed agitato. Op. 49. 70 Pf. N^o 80.

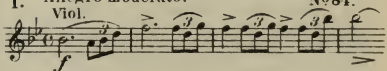


2. Allegro energico e con fuoco. Op. 66. 70 Pf. N^o 81.

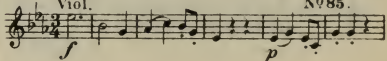


Schubert.

1. Allegro moderato. Op. 99. 60 Pf. N^o 84.



2. Allegro. Op. 100. 80 Pf. N^o 85.

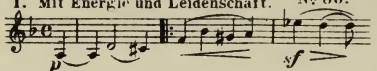


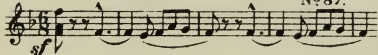
Schumann.

XII.

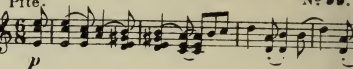
Schumann.

Fantasiestücke.

1. Mit Energie und Leidenschaft. Op. 83. 70 Pf. N^o 86.


2. Sehr lebhaft. Op. 80. 60 Pf. N^o 87.


3. Bewegt, doch nicht zu rasch. Op. 110. 60 Pf. N^o 88.


Nicht schnell, mit innigem Ausdruck. Op. 88. 40 Pf. N^o 99.


5. Duos.

Beethoven.

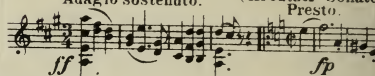
Sonate IX.

Op. 47. 60 P N^o 127.

Adagio sostenuto.

(Kreutzer-Sonate)

Presto.



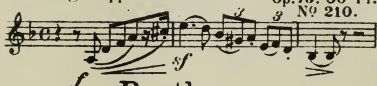
Nachtrag.

Bazzini.

Streich-Quartett.

Allegro appassionato.

Op. 75. 80 Pf. N^o 210.

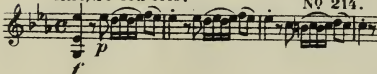


Beethoven.

Quintett für 2 Viol., 2 Violon und Vcello nach dem Octett für Blasinstrument. Op. 103.

Allegro con brio.

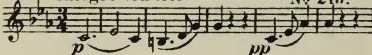
Op. 4. 80 Pf. N^o 214.



Quintett für 2 Viol., 2 Violon und Vcello nach dem Pianoforte-Trio Op. 1 N^o 3.

Allegro con brio.

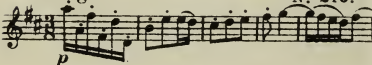
Op. 101. 80 Pf. N^o 215.



Quintett-Fuge für 2 Viol., 2 Violon und Vcello.

Allegretto.

Op. 137. 30 Pf. N^o 216.

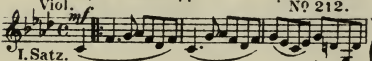


Brahms.

Quintett für Pianoforte, 2 Viol., Viola und Vcello.

Allegro non troppo.

Op. 34. 2 Mk. N^o 212.



Pfte. Andante, un poco Adagio.

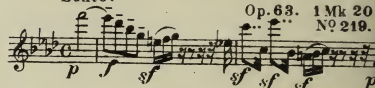
II. Satz. *p* *express. sotto voce*

Herzogenberg.

Quartett für 2 Viol., Viola und Vcello.

Lento.

Op. 63. 1 Mk 20 N^o 219.



Jongen.

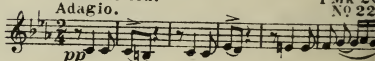
Quartett für 2 Viol., Viola und Vcello.

Introduction.

1 Mk 20

Adagio.

N^o 22



Klughardt.

Quintett für 2 Viol., Viola und 2 Vcello.

Op. 62. 1 Mk. 20. 1

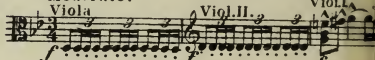
Moderato.

N^o 211.

Viola

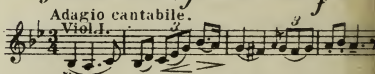
Viol. II.

Viola



Adagio cantabile.

Viola



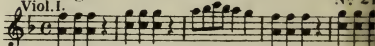
Mozart.

Dorfmusikanten-Sextett.

Ein musikalischer Spass für 2 Hörner, 2 Violon und Bass.

Allegro.

10 P

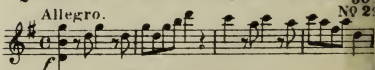


Eine kleine Nachtmusik.

Quintett für 2 Viol., Viola, Vcello u. Bass. 30

Allegro.

N^o 2

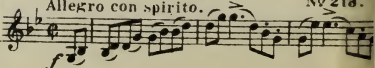


Volkmann.

Streich-Quartett. Op. 11. 80 P

Allegro con spirito.

N^o 213.



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- | | |
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| Beethoven. Sämmtliche 17 Streich-
Quartette (Op. 18 No. 1—6,
59 No. 1—3, 74, 95, 127, 130,
131, 132, 133, 135) nach den
Autographen und ältesten Aus-
gaben etc. revidirt und mit An-
merkungen versehen 12,— | Klarinetten-Quintett (Köchel-
Verzeichniss No. 581) 11,— |
| Haydn. Sämmtliche 83 Streich-
Quartette in 3 Bänden 34,—
Band I. (Op. 1, 2, 3, 9, 17) 13,—
Band II. (Op. 20, 33, 42, 50, 51, 54) 10,—
Band III. (Op. 55, 64, 71, 74, 76,
77, 103) 11,— | Schubert. 3 berühmte Streich-
Quartette (Op. 29, 161, op.
posth. D-moll), 2 Pianoforte-
Trios (Op. 99, 100), Streich-
Quintett (Op. 163) und Octett
(Op. 166) für Streich- und Blas-
Instrumente 8,— |
| Mendelssohn. Sämmtliche 7 Streich-
Quartette (Op. 12, 13, 44 No. 1,
2, 3, 80, 81), 2 Pianoforte-
Trios (Op. 49, 66), 2 Streich-
Quintette (Op. 18, 87) und
Streich-Octett (Op. 20) 10,— | Schubert. Sämmtliche 9 Streich-
Quartette (Op. 29, 125 No. 1, 2,
161, 168, Op. posth. D-moll,
G-moll, D-dur, C-moll), 2
Pianoforte-Trios (Op. 99, 100),
Streich-Quintett (Op. 163),
Pianoforte-(Forellen-) Quintett
(Op. 114) und Octett (Op. 166) für
Streich- und Blas-Instrumente 12,— |
| Mozart. 10 berühmte Streich-
Quartette (Köchel-Verzeichniss
No. 387, 421, 428, 458, 464,
465, 499, 575, 589, 590) 6,— | Schumann. Sämmtliche 3 Streich-
Quartette (Op. 41 No. 1, 2, 3),
4 Pianoforte-Trios (Op. 63, 80,
88, 110), Pianoforte-Quartett
(Op. 47) und Pianoforte-Quint-
tett (Op. 44) 8,— |
| Mozart. 10 berühmte Streich-Quar-
tette (Köchel-Verzeichniss No.
387, 421, 428, 458, 464, 465,
499, 575, 589, 590), 5 Streich-
Quintette (Köchel-Verzeichniss
No. 406, 515, 516, 593, 614) und | Spohr. Sämmtliche 4 Doppel-
Streich-Quartette (Op. 65, 77,
87, 136), Nonett (Op. 31) für
Streich- und Blas-Instrumente
und Octett (Op. 32) für Streich-
und Blas-Instrumente 9,— |

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